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The College Theatre and the Liberal Curriculum

—Francis Fergusson

When I speak of the Liberal Curriculum, I am thinking of that central, humane education which we all believe to be necessary, but do not know how to provide. Almost every college in the country attempts to establish some sort of Liberal Curriculum. Sometimes it is called "basic courses in the Western Tradition"; sometimes "The Great Books"; sometimes the "core curriculum," or simply "General Education." I am sure you will recognize it by one of these names; and you will remember how natural and desirable it seems, and how difficult it turns out to be in practice. We are committed to a Liberal Curriculum, but we do not know just how to get it—and we are committed to some sort of college theatre, but are uneasy about it also.

My general thesis is that the college theatre is potentially a very important, and a uniquely valuable part of any scheme of Liberal Education. Liberal Education tries to lead the student to the sources of our tradition, and through the study of a limited number of its masterpieces, to teach him its fundamental disciplines of the mind and the spirit. Drama has long been recognized as one of these sources, and that is why we easily assume that the liberally-educated should have some understanding of Sophocles, of Shakespeare, of Molière or of Ibsen. Hamlet was right: drama at its best *does* mirror human nature, and present an abstract and brief chronicle of its times, wherein we may perceive the moral and political culture, and the order of society, as it actually worked in human life. And for this reason some of the great dramatists are recognized along with Aristotle and Galileo, Locke and Sigmund Freud and the other worthies, as among the roots of the inherited culture.

But even when we can agree on some of the contents of the Liberal Curriculum, the problem of teaching it to our students remains; and here we encounter the whole question of the *transmission* of culture. We find that even when the masterpieces of the past mean something to the teacher, they may say nothing to the student—in short, that the arts of life and letters, when the clue is lost, may die. It is at this point, I think, that the college theatre, as distinguished from the mere sedentary reading of drama, may play its valuable part in education. For the purpose of theatrical production is to bring the play alive: first in the performers, and the imagined scene, and the movement of the play as a whole, and then in the response of the audience. And if the production succeeds in this way, it means that a classic—Shakespeare or Ibsen—has actually been taken off the shelf for once. It means that one of the great spirits has been understood in our time, and his perennial life reaffirmed.

Of course productions in college theatres vary greatly in quality; often it takes a lot of good will to enjoy them very fully. But consider what it would take to make the *ideal* production. The director, the designer, and all of the performers, would have to understand the vision of the dramatist, and understand it in the same way. They would have to grasp, not only his intention, but the arts whereby he realized it in the play: his moral and political wisdom; his psychology; his logic, rhetoric and poetic; his symbolic scheme, and his feeling for the all-governing dramatic form. In short, they would have to be very close to the actual work of his spirit; they would have to make it their own, so that, in what they did on the stage or behind it, they could convince an audience who sees it once. Insofar as this effort at sympathy and understanding succeeds, it goes far beyond the play itself, implying the life of its time.....

What I am trying to say is that the college theatre ought to serve the Liberal Curriculum much as the Laboratory serves the Curriculum in Science. It is in the Laboratory that the student learns the difference between theory and practice, comes to grasp the actual value (and the limitations) of scientific techniques, and begins to understand Science historically—as growing, as potentially still alive and developing. And, in the College Theatre, the student, even if he is only in the audience, should be able to acquire some sense of the life of the tradition, in its historic sequence, and of the arts whereby it is realized in different ways at different times, and precariously handed from generation to generation.

If the college theatre did nothing but the classics, it might be labelled "antiquarian". I think that would be a mistake, because the interpretation of a work of art which reaches actual performance, is to some degree creative. We do not think of Stokowski as antiquarian when he plays Beethoven, nor of Olivier as antiquarian when he plays Oedipus. But I believe that the college theatre should also do contemporary works, those of dramatists like Lorca and Cocteau and Yeats and Brecht, whom the commercial theatre is afraid of—and also original work by students. After all, the receiving end of the tradition is our own life and art, such as it is; we have only our own experience, insight, and talent with which to begin to grasp our heritage. And for this reason it is important, even as part of the Liberal Education, to encourage the young to feel alive here and now.

One of the interesting developments in education in recent years has been the growth of so-called "creative arts" in colleges and universities. We now have many respectable and ancient institutions of higher learning, in which the writing of verse, the painting of pictures, and the composition and performance of music are recognized as educationally valuable. This development also has its perils, confusions, and absurdities, which I do not attempt to expound. But I should like to say that I believe this practical cultivation of the arts *is* valuable, and that it aids the process of Liberal Education as it is more conventionally understood. My experience with it leads me to believe that a student can understand John Donne better if he has tried to write some verses himself; and that his own verse-writing improves when he has absorbed some of Donne. Of course this process is subtle, dubious, and impossible to control, or to "mark" with A's and B's. But then, that is true of all real education.

But to return from this small digression: I think that the college theatre should be recognized as one of the creative-arts programs in college, both insofar as it is engaged in producing the classics, and insofar as it experiments with contemporary playwrights and original student work. Like verse-writing, music or painting, the college theatre should help the student to *digest* what he has learned; to make it his own; and even, in some degree, to use it.

This completes my sketch of what the college theatre *should* be. It should emerge from a coherent scheme of liberal education, bringing to life upon its stage a classic repertory; and bearing fruit in an endless series of original experiments. I see it as a center of cross-fertilization—a reflection of the dialectic process whereby the culture, when it flourishes, is continually reborn, criticized, and developed—but we all know many of the reasons why this ideal scheme is never completely realized in practice. The college theatre is embattled at every moment of its life; and the better it tries to be, the tougher the struggle. I wish to remind you, briefly, of the course this struggle takes.

Insofar as the college theatre is connected with liberal education and the Liberal Curriculum, it shares some of *its* trouble. Nothing is more difficult than to get a faculty in the humanities to agree on a Liberal Curriculum and on methods of teaching it. We are notoriously demoralized anyway, as we watch the money pouring into the engineering—schools, and the students, who will have to find their places in our industrial society, following the money. We are preyed-on by the suspicion that Spengler was right; in our time nothing is destined to survive but applied science; history has decreed that the present age shall be totally engrossed in palpable power and its unmistakable pleasures. And when the humanities-faculty tries to pull itself together, and devise an education of a more liberal character, it is thwarted by ignorance, and everyone is frightened by the implied threat to his own narrow specialty and "vested interest." In short, we lack conviction, agreement and authority; we have nothing to correspond to that "canon of classic authors" which was the basis of Liberal Education from Dante into the eighteenth century. And, without that, the theatre within the educational institution can hardly be respectable as it was in the times of Lope de Vega, Shakespeare and Molière.

The college theatre also suffers from the state of the theatre arts in general, and especially from our low estimation of the art of acting. We have never developed a conscious technique of acting in this country, comparable to that of Copeau or the Moscow Art Theatre. There are, of course, a few individuals, often in the colleges, who have worked with the Moscow Art

(Concluded on Page 5)

The Student's Program of Courses Must First Be Approved by a Faculty Adviser

Philosophy

Topic "Life and what does it mean."
I had a friend who was a Marine.

Anthropology

The Society Islands' societal
island metes our social mettle.

Political Science

Sir, who can take International Relations?
Only certain men of certain nations.
But what are the prerequisites?
Goodness and Amity. And their opposites.

Zoology

Planaria regenerate
but man (that worm) can cultivate
unregenerating hate.

Comparative Literature

Roman. Romance, Romanticism.
Book. You. Wilderness.
Blossom.

FREDERICK L. GWYNN
Penn State

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Two On Teaching *Ulysses*

May I reply briefly to the main points in the criticism of my talk on *Ulysses?* First, my little fantasy about the Blue Book of Eccles is clearly a fantasy, yet this is the sort of joke that seems to me in the spirit of Joyce, and so forgiveable. I never denied to Joyce "qualities of scope, breadth, variety and complexity" (I'm not that *dumb*), though I disagree with the critic who declares that it is difficult to combine these qualities with overall unity: indeed that they are so combined seems to me the achievement of all the finest literature.

To say this is certainly not to say (as another critic suggests) that flaws in a work of art destroy the whole: there is all the difference in the world between local failures and general incoherence. Nor do I agree with Mr. Mason that I "lean for critical support at the points of critical weakness" on the leading Joyce commentators. Far from leaning on them for support I was trying to point out how little they seemed to help. Mr. Mason finds it "annoying" that I ask critics to help instead of making up my own mind, but what do we read critics *for* in studying literature unless it is in the hope that they will illumine the dark places and supplement the inadequacies of our own insight?

With this end in view, I think I have read every piece of serious Joyce criticism that has been published, and I have certainly applied to the text the same kind of critical effort I apply to the poems of Yeats and Eliot. The result is to agree entirely with Mr. Mason though deploring his use of the English language) when he says that there is "complex intellection" behind every one of Joyce's techniques: far, far too much of it indeed, so that when Mr. Klein, for example, analyses the real organization of the Hospital scene, one wonders how any human intellect *could* control that mass of detail. But on going back to the scene in the book one also wonders why, with the exception of certain passages, the result is so lifeless and dreary.

Finally, Mr. Mason's contention that because Joyce's materials are prosaic and because *Ulysses* "presents a dead end and mechanized society," this massive accumulation of detail is the ideal method of expression, seems to me the "fallacy of expressive form" at it worst. *The Wasteland* creates just the same society in four hundred and thirty lines.

ELIZABETH DREW
Bread Loaf, Vermont

1951 English Institute

Here are further comments on the 1951 English Institute: "These sessions were taken over by the mythical approach, as, for example, by Fergusson and Wheelwright. This approach was pushed too far. The speakers became mystical. . .

I am not in sympathy with Olson and the other Chicago Aristotelians, the best of whom is Crane. . .

"I am most in sympthay with Wimsatt. I would agree with him that if, by 'exegesis,' is meant a mere line by line commentary by a tyro, then it is of little value as criticism. But, as practised by a Cleanth Brooks or an Austin Warren, it moves into critical problems and takes up all sorts of critical issues. In fact, it would be a miracle to go beyond Brooks in the explication of *The Rape of the Lock.* It has been so raked over. You cannot go beyond him in this line."

After simmering for a month, my feelings about the Joyce issue are finally coming to a boil. Although I have a great deal of respect for your critics, especially for Miss Drew, whose poetry criticism I have been reading for a long time, the issue reminded me somehow of a cloud of gnats buzzing around the ears of an elephant.

Two things about Joyce which did not quite get said help to explain why he is preeminent among fiction writers. First, his fiction is more completely present tense than that of any other writer I know. After *Ulysses,* a novel like *Buddenbrooks* seems historical and documentary—a chronicle of dead issues.

Second, in no other contemporary fiction writer can the reader have quite the same impression of being totally immersed in life. On this score I canot agree with Miss Drew that Joyce is faulty because of irrelevancies. In fiction—if not in all art—the easy thing is to avoid irrelevancies; it is not hard at all to arrange a neat little package with every item falling into place—and I am sure that is not what Miss Drew is arguing for. Much more difficult is to maintain an artistic balance and still keep some of the impression of the richness of life.

I remember one summer hearing Mr. Ransom discuss the function of metaphor in poetry as being that of bringing in irrelevancies which give us back the texture of the real world. I remember that after a good deal of discussion we questioned the use of the word "irrelevancy" in this connection because it seemed to stigmatize the very quality that gives poetry heart. With Joyce, too, are not the "irrelevancies" exactly what give us the sensation of richness, and so are they irrelevant at all? No item in *Ulysses* is really irrelevant, in that it logically falls outside the Dublin world whose impression Joyce tried to create.

LYLE GLAZIER
University of Buffalo

Two Negatives Affirme

Alan Hubbell's note in *The Critic.* quoting Chaucer's use of the double negative tempts me to add that, although Shakespeare also permitted the people in his plays to make extensive use of the double negative, there was already—among the grammarians at least—a rule that "two negatives affirm."

This rule, based on an incident, is set forth in sonnet LXIII of Sydney's "Astrophel to Stella." The sonnet tells that Astrophel asked Stella to let him kiss her. She said, "No, No!" Presumably, he kissed her; for the sonnet ends:

"But grammer's force with sweet success confirme,
For grammer sayes, ah (this deere Stella weigh)
For grammer sayes (to grammer who sayes nay?)
That, in one speech, two negatives affirme."

WILLIAM S. LONG
Radford College
Radford, Va.

CEA Abroad

ARE WE MISSING THE BOAT?

From Nov. 1, 1951 to Feb. 1, 1952, Prof. Grace Stuart Nutley (Brooklyn College), Vice President, Greater New York CEA, travelled and lectured to teachers of English in various countries under the auspices of USIS. She found "these contacts most interesting;" and, for her, "it was a delightful experience." In the Philippines, the English Teachers Association, under her mentorship, held its second national conference with six hundred delegates and "a good program." A system for regional conferences was set up. Prof. Nutley has promised to help set up the third overall conference. [We understand that she has been the main dynamo for the first two conferences.]

Prof. Nutley: "There are many things I should like to discuss with you: the amazing educational (?) system of the Philippines, the attempt of Calcutta University to set up a school system based on a composite of American, German and Russian systems (that is what they told me!), the dire lack and need of English teachers in Greece where English has for the first time been put into the high schools, the problems of English teachers in Spain, oh, and many more things. **It seems as if we are missing one of the finest opportunities for the right kind of propaganda by not taking advantage of the increased interest in English throughout the danger spots of the world.**

Again may I say thank you for the time and trouble you took in behalf of the Philippine Association. If I may be of any service to you at any time in the College English Association, I hope you will let me know.

GRACE STUART NUTLEY
Brooklyn College

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1952 CEA Institute 1953

The College English Association is encouraging efforts to bring together for talk and cooperation, its own members and people from business, industry and other activities calling for managerial and executive skill. It does so in the belief that each group has more to offer to the other than is now recognized, and that barriers of misunderstanding and suspicion often regrettably work harm to both,

The College English Association Institute is one of these efforts. The 1952 CEA Institute was held at the University of Massachusetts, June 12-13. This was successful beyond anticipation. Even the weather was ideal for the nearly two hundred participants.

The theme for this Institute was: "College English and the Executive World." The problem set was this: How may we enrich the college curriculum in English, *within the framework of humanistic, liberal and general education*, so as to give English majors and other liberal arts graduates more effective preparation for possible executive careers in business and industry?

The response to invitations was gratifying. Many who could not come signed up for future sessions. One business leader tersely said: "You're on the beam." Many wished us god-speed. A few examples follow.

Received with Thanks

Communication in United States Steel, a manual. Courtesy Mr. Julian Street, Jr., Department of Public Relations, United States Steel Corporation.

"Industry's Stake in the Private Independent College" in *"Friendly Notes" from Centre College* (Vol. II, No. 9, June, 1952). Excerpts from address, organizational meeting, Kentucky Independent College Foundation, by Mr. Thomas A. Ballantine, president, Louisville Taxi and Transfer Company. Courtesy of Prof. Hyla Snider, Connecticut College.

"On Criticism," in *Royal Bank of Canada Monthly Letter*, October, 1950. Courtesy of Mr. Charles Powell, president, American Agricultural Chemical Company.

"Comments on Curriculum for Collegiate Schools of Business." Prepared by The Controllers Institute. Mr. James U. Eteson, Chairman. Courtesy, Mr. Walter Mitchell, Jr., Managing Director, Controllers Institute of America.

"Do Our Schools Fear Freedom?" editorial from April *Inland News* (Inland Steel Co.). Courtesy of Mr. J. Noel Deutscher, Assistant Director, Educational Department, National Association of Manufacturers.

"A Plan for Education-Industry Cooperation in the Utilization of Personnel Released from College and University Faculties because of Decreased Student Enrollment." National Association of Manufacturers (July, 1951.) Courtesy, Mr. Deutscher.

Executive: Skilled and Practical Humanist

May I extend to you my very best wishes for the success of the 1952 CEA Institute. Had I not, for the past several months, had an irrevocable engagement for the 12th and 13th of June, I should have eagerly accepted your invitation to attend the meeting of the Institute in Amherst.

I know of no subject that deserves more extensive exploration and study than the relationship between college English and the executive career. It is a field of study that has been almost completely neglected.

Modern executive management is a new phenomenon in society. The function of executive management is to coordinate and direct the activities of groups of varied specialists. The executive must have the ability not only to see the goal himself, but to lead and direct others to that goal.

The executive does not deal with physical matter. He deals exclusively with ideas and with men. In his work he is not scientist. He is a skilled and practical humanist.

The only tool that the executive uses is language. He is constantly using words, for the conveyance of ideas and for the understanding and persuasion of other men. He uses language during every minute of his business day, in dictating letters, in conferring with other men individually or in groups, in issuing memoranda and directions to his staff, in reading and in writing reports, in conversing over the telephone.

Ideas are valueless if they cannot be conveyed. The executive must know how to convey ideas succinctly, and with absolute clarity, for the slightest obscurity in his directives will result in confusion. He must know the variations and nuances of expression, for he is dealing with human beings of different temperaments. He must know the power, and the weakness, of language.

In the 1952 Institute, the College English Association is approaching one of the major problems of our society. In your conference you may not be able to produce a final solution, but you can, perhaps, determine valuable areas for further investigation and study.

I hope that you will hold further meetings, in which the academic profession and men of affairs may continue to explore this same subject. The rewards to our society can be of more value, perhaps, than we presently suspect.

ARTHUR A. HOUGHTON, JR.
President, Steuben Glass, Inc.

"The Place of the Arts and Sciences Graduate in Industry," by Donald S. Bridgman, Personnel Department, American Telephone and Telegraph Company. Courtesy of Mr. Wenton Dangelmayer, General Employment Manager, New England Telephone and Telegraph Company.

"I want several more copies of the March *CEA Critic* so that I can send a copy to the State Dep't of Education (which will welcome the ideas in 'English Majors for Business and Industry'. I'd also like a copy for the dean of the Engineering College here... and for the Bus. Ad. dean. My students have been quite impressed, especially when I reinforce the article with proof of my own."

MAMIE MEREDITH
Univ. of Nebraska

American business management is becoming more and more aware of the value for executives of a broad education in the humanities. An increasing number of business decisions today require that executives take into consideration many factors with implications beyond the technical specialties usually considered the basic preparation for a business career.

Today's executive must have qualities of imagination to keep pace with the dynamic forces from many directions impinging on the business world; he must have a sense of the moral responsibility which American industrial power incurs. It is no more than prudent to prepare him for such demands by including in his education the greatest examples we have of the operation of the disciplined imagination, and the actual embodiment of moral values, in the works of poets, philosophers and artists.

Even more directly, much of the progress made by American business management in recent years has come from its recognition of the fact that "business is people," not a technique of manipulation of scientific integers. The attainment of the perspective necessary to assess techniques and put them in their proper relation to the human-ness of human beings will be the measure of American business success in the years to come. It will also be the measure of its survival in a world where great forces threaten our values.

The type of executives necessary to achieve that success must be as well educated in the central cultural and moral values of our society as they are well trained in the basic techniques of production and distribution. It is to the interest of the man preparing for a business career to prepare himself broadly; it is to the interest of American business to preserve and strengthen liberal education.

FREDERIC E. PAMP, JR.
Division Manager, American Management Association

A Fresh Approach

Your list of participants looks very interesting, and I wish I could be present for some of the conversations which I know will be stimulating. The search for an expression of the kind of application the humanities have to present-day society has been carried on in a rather vague and desultory fashion. It seems to me that your Institute represents a fresh approach which may yield very specific results. I look forward with interest to any reports of the Institute that may be published.

J. FLETCHER WELLEMEYER, JR.
American Council of Learned Societies

Outstanding Participants

You are bringing together a really outstanding group of individuals, and I congratulate you upon the fine program I know you will have.

LEONARD CARMICHAEL
President, Tufts College

Comments on the 1952 CEA Institute were not slow to arrive. The following is illustrative:

My visit to the CEA Institute and participation in the panels and dinner were highly rewarding to my aspirations as a business *major* and a literary *minor*. There is no greater problem today than the communication of information, and there is no precise way to do it except with words. Skill in the association of words to precise meanings becomes an art as well as a necessity in our day. If the CEA can contribute as much in the next year or two as it did in the opening meeting, we will all be well rewarded.

A. M. SULLIVAN
Advertising Manager, Dun & Bradstreet, Inc., Past President, Poetry Society of America

(Mr. Sullivan's CEA Institute address, "Words—Precision Tools," is being published in the October issue of *Dun's Review*. It will be reprinted, through the courtesy of Dun & Bradstreet, Inc., as a supplement to the October issue of *The CEA Critic*.)

First Fruits

One of the specific results was the acceptance of three invitations to hold further CEA Institutes, respectively, at the Michigan State College (in the Kellogg Foundation conference center), at the University of Florida (in conjunction with its Centennial Celebration, and concurrently with the annual conference of the American Society for Engineering Education, Je. 22-26) and at the Corning Glass Center (cf. The Corning Conference of 1951, now written up in the recently published *Creating an Industrial Civilization.*)

Tom and Mrs. Marshall attended the 1952 CEA Institute, where Tom assisted the director and was group discussion leader. . . After the session a pleasant chat, on future CEA doings, in which Don Lloyd, Royal S. Pease (Annapolis), Jack Hays (Texas A. and M.) took part.

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Corning Reports

Creating an Industrial Civilization, A Report on the Corning Conference (May 17-19, 1951), ed. Eugene Staley, Harper & Brothers, 49 East 33rd Street, New York 17, New York, 1952. $4.00.

This book should be of special interest to CEA members and to all others taking part in the 1952 CEA Institute and the RCA Center liaison meeting of September 8.

In several ways, the spirit of the Corning Conference has already made itself felt among us. It was felt through the letter of godspeed (published in this *Critic*) which Mr. Arthur A. Houghton, Jr., President of Steuben Glass, Inc., and Director of its parent company, the Corning Glass Works, sent to the 1952 CEA Institute, and through his earlier talk with the Institute director.

The Corning conference spirit was felt, also, through the 1952 CEA Institute address given by Mr. James Brown, III, Director of the Corning Glass Center.

Mr. Brown's talk contributed a great deal. Following a series of group discussions on literature as personal and social resource for the future executive and preceding the final general session, it came as a dramatic climax.

It lifted our thinking to a new level of generously humanistic vision, opened up new horizons toward which to move in the attempted interfusion of our humanistic values with the immediacies of our business civilization and our technological age, and set for us a specific and very attractive goal for the year ahead.

The speaker's friendliness, his ease and informality, the range and richness of his own resources, his vividly presented picture of the Corning Glass Center as the convergence, creatively, of so many cultural forces—the personal and the social; the industrial, both labor and management, the scientific, the scholarly, the esthetic, the civic, the recreational—all served to enhance the effectiveness of his talk and to provide a very concrete and meaningful setting for the invitation he so generously extended.

This was an invitation to hold a CEA Institute at the Corning Glass Center. The acceptance of the invitation leads to another reason why *Creating an Industrial Civilization* should be of special interest to us. In a way, the CEA Institute at Corning will be a sequel to the Corning Conference of 1951. It is to be hoped that, in the topics and patterns of its discussions, in the ends toward which it moves, the 1953 CEA Institute at Corning will greatly benefit from the experiences yielded by the Corning Conference, and so ably presented in *Creating an Industrial Civilization*.

Jack O'Neill (Consultant, Verbal Skills, Boeing Airplane Co.): "Your name has been given me by Prof. Perrin of the U. of Washington. How may I get a copy of Gelett Burgess' *Short Words?* Perrin has quoted it in his *Writer's Guide and Index to English*...I've found the excerpt he has used of value in my work in reducing the top-heavy language structure in industry." (Reference is to a *CEA* Chap Book. Copy sent to Mr. O'Neill.)

RCA Center Meeting on Liaison

One of the goals set up by the 1952 Institute provided for the formation of a committee on liaison between the College English Association and the executive world. In this committee the following would be represented: Placement, Personnel and Training, Public Relations, College and University Administration, The College English Association.

James M. Tompkins of the Executive Offices, C. V. Starr and Company, Inc., and a CEA Institute discussion leader, has accepted an invitation to chair an informal, exploratory meeting, 2:00-5:00 p. m., Monday, September 8, at the RCA Center, New York City. To this meeting will come representatives of the groups concerned.

Comments

On meeting of Sept. 8, Johnny Victor Theatre, RCA Exhibition Hall.

Certainly you have produced some group thinking which I am sure will have far-reaching results, and all to the good, in the business world.

As a result of my experience in teaching public relations at New York University and in watching the programs of our banking institute, I feel that your stimulation will be most helpful.

DORCAS CAMPBELL
Assistant Vice President, East River Savings Bank; Treasurer, Girl Scouts of America.

I shall watch with interest the progress which I am sure will result from the meeting. I hope you will send me a report if one becomes available.

ROBERT F. CHANDLER, JR.
President, University of New Hampshire

I think a continuation of the liaison begun last June in Amherst should be very profitable for all of us connected in any way with the English language and its use.

PHILIP M. GOVE
Managing Editor, G. & C. Merriam Company. Member, 1952, CEA Institute.

I can't tell you how pleased I am to learn of your efforts to bring together members of the College English Association and business executives. It is exciting news for me as I have hoped for such a thing to happen for some years now.

ROBERT W. HAWES
J. Walter Thompson Company

I believe the formation of a Committee on Liaison between the College English Association and Business and Industrial executives is an excellent idea, and I certainly would like to participate in any activities relating to it....If I could participate in any way from my location here at Purdue please feel free to call upon me to do so.

The persons you have indicated as able to be present for the meeting should make some real progress in the formation of your committee. They certainly form a representative group and no doubt are quite competent to achieve the goals established. I am very sympathetic with their purpose and hope that they are successful.

MAURICE GRANEY
Head, Dept. of Industrial Relations, Purdue Univ., 1952 CEA Institute speaker.

Let me give you my heartiest congratulations on your liaison program. I'm with it heart and soul... My very best wishes to you for your continued success.

KATHRINE KOLLER
Head, Dept. of English, University of Rochester. Past President, New York CEA, National director, CEA. Member, Committee on Educational Trends, Modern Language Association of America. Advisory committee, 1952 CEA Institute.

I certainly believe that you have a worthwhile undertaking and project, and I should be very happy to take part in it.

ROBERT D. MCCOUN
Placement Director, Vick Chemical Company

Your idea of a committe on liaison between the College English Association and the Executive World seems to me a splendid one.

WALTER MITCHELL, JR.
Managing Director, Controllers Institute of America

It looks like a splendid job....

RALPH TABER
Curtis Publishing Company

Please keep me on your mailing list for I really want to attend future sessions whenever possible.

PAUL W. BOYNTON
Supervisor of Employment, Socony-Vacuum Oil Company

I will be very happy to be kept informed and will be willing to participate another time.

GEORGE H. ALLEN
Promotion Director, McCall's

We appreciate the importance of what you are after, which I take it is the most effective use of the English language to obtain desired results.

GLEN PERRY
Assistant Director, Public Relations Department, E. I. DuPont de Nemours & Company

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You are to be commended for the interest which you have developed in your Association.

LOUIS W. LERDA
Training Division, Esso Standard Oil Company

Congratulations on keeping the the Association alive during the warm months. I am astounded at the development of CEA liaison with the Executive World....My first thoughts are thoroughly positive. It is the first suggestion for English-in-practical-operation with on-the-job possibilities that I have ever heard of. Who is responsible for this world-shattering development? Instead of a service-unit in our institutions we become a professional line (which of course we've always been, but too little recognized). I hope the conference establishes a pattern for other conferences like it.

T. M. PEARCE
Dept. of English, Univ. of New Mexico, Vice President, CEA. Member, Committee on Educational Trends, Modern Language Association of America.

We are all back of you 100% (and even pushing you just a little on some occasions).

(Mrs.) VIOLA SALTMARSH
Placement Director, Tufts College. Member, 1952 CEA Institute.

CEA—S-CMLA

A feature of ninth annual conference, South-Central Modern Language Association, held as major event in Golden Anniversary of the Texas State College for Women, Denton, Texas.

College English Association breakfast, 7.30 Saturday, Nov. 1. CEA membership *not* required for attendance. Tickets at sixty-five cents, to be secured through office of Department of English, TSCW. Local chairman, Prof. Autrey Nell Wiley.

Designed to bring together for exchange of information and views area CEA members and others concerned with state and regional activities and organizations of college teachers of English. Both junior and senior colleges included.

Prof. John Q. Hays, (A & M College of Texas), past vice president, College Conference of Teachers of English (Texas), will report on the 1952 CEA Institute (Univ. of Mass., June 12-13). Himself a CEA Institute discussion leader and panelist, he will stress future development.

Presiding officer: Prof. Ernest E. Leisy, national president, College English Association, who, by that time, will have returned from his visiting lectureship at Bonn.

CEA Critic Reporter: Margaret Lee Wiley, Secretary-Treasurer, College Conference of Teachers of English, editor CCTE bulletin.

The effective functioning of a committee on liaison between CEA and the Executive World will be a great step forward; and the lively interest evidenced by representatives of both these groups at your splendid Institute is proof, indeed, that such a project will be effective and mutually advantageous.

ELIZABETH SCULLANE
New England Telephone and Telegraph Co. Member, 1952 CEA Institute.

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Personals

J. Gordon Eaker (Jersey City Jr. College) has served as leader for the section on Communication at the workshop at Keystone Junior College, LaPlume, Pennsylvania, June 18-21. The workshop is sponsored by the Junior College Division of the Middle States Association of Colleges and Secondary Schools.

April issue (*The English Record*), ed., Strang Lawson, contains Lennox Grey preview, vol. 1, NCTE Curric. Comm. report; also Robert Hall review, Fries' *The Structure of English;* Kathrine Koller's "Literature for Peace of Mind." N. B., too, Leo Rockwell's article on dictionaries in Winter issue.

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Auden's Poe: A Dissent

In William Bysshe Stein's review of six paper-bound Rinehart editions of American authors, he singled out for particular praise W. H. Auden's *Selected Prose and Poetry of Poe* as demonstrating "the discriminations of the poet" and as providing "a more balanced appraisal of Poe." On neither count, however, does Auden's editing stand up under careful examination or under classroom use.

Only in fiction is Auden's 528-page anthology first rate—eleven representative tales, including the long *Narrative of A. Gordon Pym.*

As a critic Poe gets very skimpy treatment: an emasculated remnant of "The Poetic Principle," a cut-down version of "A Philosophy of Composition," and a dozen pages from *Marginalia*—that is all. Nothing of Poe's critical theories on prose fiction, nothing from Poe's brilliant reviews. Actually, Auden finds as much space for Poe's minor, dullish pieces on taste—"Philosophy of Furniture," "Boston and the Bostonians," etc.—as he gives to Poe's literary criticism.

In dealing with Poe as a poet this edition is likewise ill-balanced and erratic. A scant eleven poems are reprinted. And one of these—the saccharine 60-line blank-verse effusion titled "To Helen"—would seem to be in by mistake; for in Auden's introduction he speaks of "To Helen" as a poem that "could have been written by Landor." This surely refers to the 15-line "To Helen," the anthology piece containing the lines: "To the glory that was Greece/And the grandeur that was Rome." Conspicuously missing, too, are such poems as "Romance," "Lenore," "The Coliseum," "Sonnet—to Science," "El Dorado," and that memorable sonnet-tribute to his mother-in-law, "To My Mother." To be sure, Auden classifies the 110-page *Eureka* as a poem (on Poe's tongue-in-cheek authority); but no undergraduate class could make much of Poe's dizzying cosmic speculations — speculations which even Poe specialists sometimes find difficult, confused, and unrewarding.

Excellent as are most of the Rinehart editions, the W. H. Auden *Poe* is excellent only in the area of fiction. Poe as a critic and as a poet, as I have indicated, is erratically and inadequately set forth.

CARLTON F. WELLS
Univ. of Mich.

College Theatre and Liberal Curriculum

(Concluded from Page 1)

Theatre technicians, or with Copeau or one of Rheinhardt's pupils; but these individuals are looked at askance, and their efforts at technical control are likely to appear cultish and weird. Our official view of acting is that it depends on "talent" only, and therefore cannot be studied or taught. If so, then of course the cultivation of this art—the whole laborious process of performance or "interpretation" of the rôle or the play—has no place in an educational scheme.

Insofar as the college theatre tries to appeal to a contemporary audience of students, faculty and townspeople—and it must make this appeal successfully if it is to be alive at all—it is in direct competition with Broadway, Hollywood and big-time athletics. More than any other part of the college or university, it is obliged to struggle against the subtle and all-persuasive tyranny of the big market. It must "make good," or "meet a market," in competition with the predigested and nationally-advertised products of the entertainment industry. It is almost miraculous that, in this situation, college theatres should so often succeed—should actually "put over" *Hedda Gabbler,* or do a production of *Lear* for which there is standing-room only. It is infinitely easier to warm-over last season's Broadway successes; enjoy the good will, the snob appeal and the reflex-responses that go with the sure-fire successes—and, in short, to float comfortably with the tide. When the college theatre dies, it is usually by way of this kind of success; someone shrugs his shoulders, stops fighting, and yields to the warm flow of popularity.

I could expatiate at much greater length upon the difficulties which the college theatre encounters—the difficulty of finding trained leaders, from the director down; the difficulty of controlling the successes, as well as the failures; the difficulty of persuading students who are infatuated with the theatre to study anything else. But I am sure you are as aware of these troubles as I am. Suffice it to say that the life of a college theatre, when it *is* alive, is a ceaseless battle. But I believe it is an honorable battle; for the college theatre is in intimate contact with some of the real problems of our time.

Moreover, the college theatre sometimes wins this battle at least in part and for the moment. If one could travel around this country, and really keep in close touch with its many college theatres, one would, I think, be very impressed by the taste, the care, the skill of the productions; by the repertory, which includes classics, the most modern "experimental" drama, and original student work, and even by the popular success which the college theatre sometimes achieves locally. I think the college theatre is with us as long as we have liberal education as an aim; and that if our liberal education gets surer and stronger, the college theatre will grow with it. In the meantime, the college theatres which continue the battle are likely to offer more to those who really like the theatre, than most of the Broadway season does. Thus I wish to end upon a cheerful note. The college theatre is something worth doing; it deserves all the understanding and all the intelligent support it can get; and it has unique rewards, both for students and for those who spend their lives trying to make it work.

FRANCIS FERGUSSON
(Director, Princeton Seminars in Literary Criticism)

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NECEA
Trinity — May 3

Program details not given in April *Critic* or changed: Greetings by Morse Allen (Trinity), past president NECEA. Introduction of William Carlos Williams by Samuel Morse French (Trinity). Seminars: Group I—(1) "Robert Frost: Suggestions for a New Interpretation," William G. O'Donnell (Mass.), chr.; (2) "The Place of Semantics in the Freshman Composition Course," James T. Barrs (Northeastern) chr., Newman B. Birk (Tufts), Frederick Holmes (Northeastern); (3) "Graduate Study for Secondary School Teaching of English: The Intention of Yale's Program for a Master of Arts in Teaching," Tom Vogt (Ass't to the Program Director), chr.; (4) "The Teaching of Jacobean Drama: *The Duchess of Malfi*, Eugene Waith (Yale) chr.; (5) "Teaching the *Odyssey*," Frederick L. Gwynn (Yale and Penn State), chr.

Seminars: Group II—(6) "The Sound of Poetry: Methods of Teaching the Physical Basis of Poetry," Thomas Parkinson (Wesleyan and Univ. of Cal.), chr.; (7) "The Future of English in an Engineering Curriculum," John H. Mackenzie (W. P. I.) chr., W. H. Sterg O'Dell (M. I. T.); (8) "Intercollegiate Collaboration in the Classroom: Exemplified in a Discussion of Henry James," Harry T. Moore (Babson) chr., Seymour Betsky (Wellesley), collaborator; (9) "Problems in Teaching Prose Fiction, with Special Reference to Thackeray," Daniel H. Risdon, (Trinity), chr.; (10) "How to Read a Reader: The Rationale and Method of *A Complete College Reader*," John Holmes (Tufts) and Carroll S. Towle (New Hampshire), the editors, co-chr.

ANNUAL CEA MEETING
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MICH. CEA
Mich. State — May 10

Russell B. Nye (Mich. State) presided at the meeting on "Opportunities in Business and Industry for Non-Teaching English Majors." Sec'y: Warren L. Fleischauer (Mich. State); speaker, Clyde E. Henson (Mich. State)—author March 1952 *CEA Critic* article, "English Majors in Business and Industry", member, advisory committee and coordinator, 1952 CEA Institute. Discussion: Edwin B. Dike, Hillsdale; Thomas L. Dume (Detroit Tech.); W. Harry Mack (Mich.).

Robert M. Limpus (Western Mich.) was chairman and discussion leader of the session on "Freshman English and General Education." Sec'y: Daniel F. Sheehan, Mich. State. Discussion: James E. Camp (Olivet), and others.

Joseph J. Irwin (Albion) was chairman of the panel "After the Freshmen, What Then?" Sec'y: Clara M. Laidlaw (Mich. State). Members: Chester Cable (Wayne), on "The Unready;" Sister M. Edwardine (Mercy), on "The Unwilling;" Marvin Felheim (Mich.), on "The Unprepared." Discussion: Alice R. Bensen (Mich. State Normal); Richard C. Boys (Mich.); John C. Hepler (Central Mich.); and Arthur J. M. Smith (Mich. State).

Miss Kathryn Robb conducted the panel discussion at the luncheon meeting of MCEA. She stated the general assumption upon which the work of the organization and the discussion of the panel proceed: the teaching of the civilization of Western (Christian) Europe is one of the major means of conserving the government which safeguards our free society. Alice Crathern (Wayne) spoke of the usefulness of MCEA in improving the acquaintance of faculties with each other. She suggested two major areas of work: (1) a study of freshman English to make it meaningful to the college student, which might be accomplished by bringing about cooperation among the departments in the state's colleges as well as improving relations with the high schools; (2) a survey of general literature courses to show how they improve human relations by demonstrating the ethical values of our culture.

Harry Hoppe (MSC) suggested the MCEA propagandize for the teaching of foreign languages, in an effort to combat the anti-intellectualism of departments of Education. Foreign languages should be presented as providing practical information and as civilizing influences, which improve the individual's grasp of matter and his understanding of the world he inhabits.

Sister Inez (Mercy) asked for an exchange of information about examinations given in all kinds of courses in English, and for an occasional workshop in the study of the integration of English with other subjects and the study of special topics.

Hoover Jordan (MSNC) remarked that MCEA might bring together information about experiments, research and proposals in broad fields such as the teaching of composition and literature, placement, etc. Other specific topics worth consideration are the preparation of high school students for college, the value and limitations of proficiency examinations, teaching loads.

RMMLA-CEA
Oct. 10-11

T. M. Pearce (New Mexico) and Alan Hubbell (Denver) are setting up the program for the teaching session at the annual RMMLA conference, Fort Collins, Col., Oct. 10-11. Alfred R. Westfall (Col. A. & M.), RMMLA president, has overall charge. The program will probably take the form of a panel discussion on linguistics and the teaching of English. George S. McCue (Colorado College) is reported a participant.

The Exercise Exchange

The literature faculty of Bennington College has invited colleagues in other colleges and in secondary schools to a cooperative enterprise in the communication of ideas and an exchange of pedagogical devices. They ask their fellow teachers to submit copies of used exercises, parallel passages, assignments or examination questions, and they offer to edit and mimeograph these documents and to send duplicates to all those who contributed.

The first issue of their magazine, *The Exercise Exchange*, has recently been distributed. The response has been so encouraging that the editors plan a fall issue. Included in their first collection are exercises for use in freshman English, creative writing exercises, examinations given in a course in composition, and a set of parallel passages for use in a discussion of realism. Novel teaching methods are revealed, and the whole collection should be of interest to all those concerned with improving the teaching of literature. Requests for copies should be addressed to Thomas W. Wilcox, Editor; Bennington College, Bennington, Vermont.

Fulbright Awards

Copies of the announcement, as well as of the general informational booklet on the Program, *U. S. Government Awards under the Fulbright Act*, are available upon request to the Conference Board of Associated Research Councils, the Committee on International Exchange of Persons. Application forms are supplied upon the request of individual applicants to the Committee, and upon completion, should be returned to the Committee. To be accepted in the current competition they should be postmarked no later than October 15, 1952.

Of interest to many scholars is the fact that a Fulbright Agreement has been signed with Germany. It is possible that awards will be offered for the academic year 1953-54, although there is as yet no assurance that this will be the case.

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GREATER N. Y. CEA

Program planning session held in early June. Present: Carl Lefevre (Pace) president; Grace Nutley (Brooklyn), vice president; Charles Ranous, (Fairleigh Dickinson), sec'y-treas.

Date of fall meeting: October 25.

Main topic: "Is Literature a Fundamental Discipline?"

Speakers: William R. Parker, Lennox Grey and others.

More information later.

CEA Advisers

To be added to the list in May *Critic* (p. 8): William Werner (Penn State) on revising Ph.D. curriculum in English.

Lionel Conrath (Pittsburgh, Pa.) on college English and business, industry.

Robert T. Fitzhugh (Brooklyn), past editor of *The CEA Critic*, has agreed to serve as consulting editor.

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